



THE HISTORICAL SOCIETY OF HADDONFIELD

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"EARLY INDUSTRY ON THE BRANDYWINE" FEATURED IN SLIDE TALK AT CANDLELIGHT DINNER, FEBRUARY 22

The program committee under the chairmanship of Elmond Neeley, Jr. has again secured a top speaker for our Candlelight Dinner on Tuesday, February 22. Walter Judson Heacock, director of the Hagley Museum, Wilmington, Delaware, will speak on the early American industries which flourished along the banks of the Brandywine, the stream which was perhaps most representative of America's first industrial effort and the important part it played in the growth of the young nation.

Mr. Heacock has prepared a fascinating and colorful slide presentation of the subject depicting the story of the Brandywine from the days of Indian culture through the du Pont family's first powdermaking operations.

Mr. Heacock brings to the subject a distinguished background in history. He has served as lecturer in history at the University of Delaware and the College of William and Mary. He was assistant professor of history at Furman University and director of exhibition buildings at Colonial Williamsburg. In 1954 he served on the Eleutherian Mills-Hagley Foundation, and is now a director and vice president of Old Brandywine Vil-

NEXT MEETING

CANDLELIGHT DINNER

DATE: Tuesday, February 22

TIME: 6:15 P. M.

PLACE: Tavistock Country Club

RESERVATIONS: \$4.50 per person (gratuity included).

Please make checks payable to Historical Society of Haddonfield and mail to Mrs. John S. Wood, Jr., 535 Narberth Avenue, Haddonfield. 429-8586. No tickets issued. Your reservation will be held for you. Reservations must be received no later than February 19th.

lage and a director of the Historical Society of Delaware.

For those unacquainted with the Hagley Museum, this monument to American industrial history shows the progress of local industry and manufacture and its contribution to American independence as it stemmed from one of its most historic streams—the Brandywine.

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"POINTERS ON AMERICAN HISTORICAL PRINTS" DRAWS RECORD ATTENDANCE: SUMMARY GIVEN HERE

(Ed. note: At our November meeting Robert Teitelman, noted Camden County print collector, gave abundantly of his extensive knowledge and experience in his talk on American Historical Prints. Many members and guests have requested a copy of his "pointers." Thanks to Mr. Teitelman's generosity and labor we are able to pass on to our members a summary of his presentation. Unfortunately, what we cannot repeat here is the showing of the fine examples from Bob's collection of all the types mentioned in his talk, each in period frames, each a rare illustration of the various historical subjects.)

Every day in the hunt for American Historical Prints is an adventure. As a serious collector I never know what print I'll find which I have never seen before or what print will turn up which I have been searching: what interesting people I'll meet, interesting places I'll visit or avenues of research that may open. This is what gives the collector his zest.

Prints may be scarce but they are not unique. The artist who creates a water color or an oil makes one original. But when an artist makes a print he creates a master from which he makes many prints. As a result any historical print may turn up at any time. . . even at bargain prices.

WHAT IS A PRINT?

Simply expressed, a print is a printed picture. American Historical Prints, which date from 1750 to 1875, were predominantly city and town views, landmarks, military and naval engagements, American genre, portraits of military and naval heroes, political cartoons, maps and broadsides. This is not a complete list but the mainstream of subject matter found in early American prints.

WHERE FOUND

Fine old prints may be found at print sellers, at auctions (either exclusively print sales or mixed with furniture and furnishings), or for sale by antiquarians. Illustrations from old books and magazines are also a good source.

HOW MADE

The artist first makes a master with the picture: this may be in relief on a wood block, or engraved or etched on a copper or steel plate, or drawn on stone. The master is then inked, the paper pressed against it and the print pulled.

The earliest types of prints were wood

blocks. Other common types are line and stipple engravings, aquatints, mezzotints and lithographs (the latter first produced in America during the 1820's).

GOALS OF THE PRINT COLLECTOR

Many print collectors seek only prints which are in pristine condition, which look as though they were just made or pulled off the block, plate or stone. This type collector looks for clean paper, no tears, no stains, no creases and no mounting on board. If a colored print, he insists that coloring be contemporary with the print.

The antiquarian collector wants mostly prints which are framed in the period with print and frame coming down together through time. He does not object to time toning, light stains or trimmed margins as such margins were the way prints were framed in the earlier period when framing material, especially glass, was scarce.

As for my own taste, I appreciate a print and frame coming down together. When I find a desirable print, unframed, I like to have it in pristine condition with margins. I prefer to have it framed in a period frame preserving all margins.

If I have irregular margins I will have the print filled out with a "toned" mat to simulate aged toning and to look like the tone of the print itself.

FRAMING PRINTS

From years of observation, I have developed my own rule of thumb in identifying the age of frames. Frames made prior to 1775 have the highest elevation on the inner side of the molding which puts the picture on a plateau. After 1775, the highest elevation of molding appears on the outer side away

RECENT GIFTS TO GREENFIELD HALL LIBRARY

Newspapers provide one of the best sources for contemporary history, but it is a recognized fact that modern newsprint disintegrates rapidly. Through the generosity of Mr. Elmer Garfield Van Name a project is underway to microfilm the files of the Haddonfield Herald and the Haddon Gazette to insure the preservation of local news for the future historian and research worker. In an effort to compile as complete a collection as possible the cooperation of the town Library and of the publishers of the two papers has been secured to supplement the issues owned by the Historical Society. It is with sincere appreciation to Mr. Van Name that we report the receipt of the first three reels of film.

MRS. GERTRUDE HESS, LIBRARIAN

1. Two books—"Elizabeth Haddon. A true narrative of the Early Settlement of New Jersey" printed in Philadelphia 1898; a bound book "Contributions to the Biography of Elizabeth Estaugh" printed in Philadelphia 1894. Given by Mr. Richard E. Magnell (Anna Gill's signature on the flyleaf.)
2. Connecticut Historical Society. Bulletin. v. 30. no. 1-4. Hartford, 1965 Presented by Lee P. Hynes.
3. "Early American Tools" by Eric Sloane, given by Mr. Raymond Armstrong.
4. The James Smith Family and a book in The James Dye Family, written by Dr. Elmer Garfield Van Name and given by him.
5. Back copies of The Haddonfield Herald and the Haddon Gazette newspapers, by Wm. A. Searle.
6. Newspapers of 1861-65, Civil War period given by Mr. and Mrs. Edward G. Garver.
7. State History of the New Jersey Daughters of the American Revolution, 1929. Presented by Mrs. Jesse G. Haydock.
8. The Concise Encyclopaedia of Antiques, Vol 5. London, 1961. Anon. donor.
9. Haddonfield Herald, 1949-1952. Presented by William A. Searle.
10. Haddon Gazette, July 1953-Jan. 1957. Presented by William A. Searle.
11. Subscription to History News, published by the American Association for State and Local History. Vol. 21, 1966. Anon donor.
12. Etching of the "Jersey Devil, Leeds Point, N. J." by Brinkerhoff. Presented by Dr. Richard H. Shryock.

from the print. Here the picture is viewed as though in a "valley" or "sunken." This rule of thumb applies for 18th and 19th century gilt frames as well as wood. Exceptions to this rule are the birdseye maple frames and painted gesso moldings of mid-19th century frames.

ELEMENTS OF VALUE

In determining the value of a print, I rate these elements in order of their importance to me:

1. Subject matter. 2. Rarity. 3. Artistic merit. 4. Condition.

The most sought after prints in America are those made in the pre-revolutionary and revolutionary period depicting contemporary events, such as the "Battle of Lexington," "Battle of Concord," both by Amos Doolittle; "Boston Massacre," by Paul Revere; "Inauguration of Washington" in Federal Hall, N. Y., also by Doolittle.

Most desirable city views are the contemporary views, those made in their period. If the view is a rare one but the subject matter unimportant, the print is less valuable.

CONDITION OF PRINTS

Criteria for evaluating the condition of a print are the quality of the impression (restrikes, that is, impressions taken from the original unchanged plate at a later time, are weaker by comparison with earlier impressions); whether the print has full margins, unsightly stains or other unattractive blemishes; whether it is a photoprocess copy of the original print; and whether it is first, second or third state. First state prints made from the original plates are most valuable. Whenever the plates have been changed, the prints are second state; if a third change, third state, and so on.

Regarding photoprocess copies, these have been made of some of the rarest prints and their value can be several hundred dollars. However, if an untrained eye meets an unscrupulous dealer a photoprocess copy may be passed off as an original and lead to a financial disaster for the collector.

SOCIETY OPENS CAMPAIGN TO RESTORE HIP ROOF HOUSE

The Society may well be proud of its achievements in the last few years both in advancing the interests of the Society and the interests of the community of Haddonfield.

Among these is the heroic feat of purchasing, moving, and thereby saving the little Hip Roof House—the oldest in Haddonfield.

At a time when throughout this country our architectural past is in jeopardy, the people of Haddonfield, spearheaded by the dedicated officers and members of the Society, gave generously to preserve for posterity a cornerstone of our historic past.

Thus the "speed, greed and apathy" which have marked the demise of so many of our earlier homes and buildings have been halted. Now the big job of restoration and preservation is before us.

Opening with the Candlelight Dinner on February 22, a community-wide campaign to raise \$10,000 for the repair and restoration of the Hip Roof House will be launched.

If there is any question in anyone's mind as to the worthiness of this project, one has only to read the criteria established by the National Trust for Historic Preservation in the United States. Among these are: historic connections, regardless of esthetics; architectural features, regardless of history; physical condition of the structure; the house or building's relation to the cultural identity of the community.

Furthermore, it is suggested that whenever possible it "is better to preserve than repair, better to repair than restore, better to restore than reconstruct."

The Society is about to take the proverbial "stitch in time" and needs the help of all members and all those who care deeply about the town in which they live.

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Historical Society of Haddonfield

Haddonfield, New Jersey

Non-Profit Organization

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THE HISTORICAL SOCIETY OF HADDONFIELD

In the age of water-powered industry, manufacturers needed millsites with many attributes. Reliable transportation facilities, ready markets and proximity to raw materials were as important as abundant water power. The Brandywine had all of these.

The first great Brandywine industrialists were English Quakers, followers of William Penn, who created a flour milling center on the tidewater at Wilmington. From this beginning, scores of enterprises were established along the Brandywine, making it one of the most diversified manufacturing centers of the late colonial and early Federal periods.

Historical Society members are accustomed to talks on early houses, early settlers and early art and artifacts. Here is the rare opportunity to hear the story of early industry. Its importance in the realization of the American dream was never so pointedly and authoritatively expressed as in the words of Thomas Jefferson in 1816: "Experience has taught me that manufactures are now as necessary to our independence as to our comfort. . . ."

Mrs. James G. Aiken, Editor
Historical Society Bulletin
Send all editorial contributions to:
120 Warwick Road
Haddonfield, N. J.

CARE AND PRESERVATION

In storage or in framing, prints should not touch glass, wood or wood pulp papers. Only 100% rag board should be used. They should be touched or handled as little as possible and kept at moderate temperatures with relative humidity.

RESTORATION

Badly discolored prints which have been burnt by wood or wood pulp contact or foxed by dampness may be restored by experts.

A few words of advice to new collectors: obtain and read the literature on the subject. Study large collections in public institutions, museums, historical societies, such as the Pennsylvania Historical Society, the Free Library of Philadelphia and the Atwater Kent Museum. Examine the collections and become familiar with the prints. Publications often indicate rarity of a print such as informing the collector "there are only two known copies." Sometimes dealers have the information on a print but they can be wrong. Get involved in the research so that you know from your own knowledge the value of a print when you buy. Other collectors, too, can be helpful in ascertaining the rarity and value of a print.

A last word: happy hunting!